



## Digital Commons@

Loyola Marymount University  
LMU Loyola Law School

---

Dance Undergraduate Theses

Dance

---

1-1-2006

### A Night in Brazil: Senior Thesis Portfolio

Viviane Rojas

*Loyola Marymount University*

Follow this and additional works at: [https://digitalcommons.lmu.edu/dance\\_theses](https://digitalcommons.lmu.edu/dance_theses)



Part of the [Dance Commons](#), [Other Theatre and Performance Studies Commons](#), and the [Performance Studies Commons](#)

---

#### Recommended Citation

Rojas, Viviane, "A Night in Brazil: Senior Thesis Portfolio" (2006). *Dance Undergraduate Theses*. 182.  
[https://digitalcommons.lmu.edu/dance\\_theses/182](https://digitalcommons.lmu.edu/dance_theses/182)

This Campus Access only theses is brought to you for free and open access by the Dance at Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in Dance Undergraduate Theses by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact [digitalcommons@lmu.edu](mailto:digitalcommons@lmu.edu).

Sponsoring Committee:  
Professor Teresa Heiland  
Professor Judith Scalin

# A NIGHT IN BRAZIL

## -Senior Thesis Portfolio-

Viviane Rojas

Program in Dance  
Department of Theatre Arts and Dance

Submitted in partial  
fulfillment of the requirements for the degree of  
Bachelor of Arts in the College of Communication and Fine Arts  
Loyola Marymount University  
2006

# Contents

## Part I A Night in Brazil

### Senior Thesis Project

1. Preface	4
2. Acknowledgments	5
3. Introduction	9
A. Theme and Execution	10
4. Production Process	
A. Meetings with Teresa	11
B. E-mails	11
C. Invitations and Posters	34
D. The Program	37
E. Dancers and Band	39
F. The Guests	39
G. The Refreshments	40
H. The Setting up	40
I. The Decoration	41
J. The Lighting	41
K. The Event	41
5. Journal of Production	
A. Calendar	43
B. Post Performance Analysis	49
a. Preparation of Dancers	49
b. Costumes	50

c. Music	50
d. Reflection on Successes	50
E. Comparison Chart	51
F. Bibliography	53
6. Conclusion	54

## Part II

### Supporting Documents

1. What is Dance?	
<i>The Development of the Creative Self Through</i>	
<i>Movement Exploration</i>	56
2. Reflection: Summary of Dance Studies	64
3. Resume	
A. Curriculum Vitae	70
B. Resume and Headshot	77
4. Dance Aesthetics	79
5. Moving to a City: New York	82
6. Conclusion	87

# Preface

What you are about to enter is the world of a Brazilian creative mind. My fears, ideas, successes, challenges, emotions, and passions are listed in this book as a learning process to a beautiful production called **A Night in Brazil**. The first part describes the entire process of creation, including the meetings with my mentor, Teresa Heiland, the many e-mails exchanged between us, the realization of each detail of the performance, and more. The second part describes the materials that helped me understand the meaning of dance, my dance aesthetic, and materials that will help me after college, such as resumes, headshots, and research if I was to move to New York. The combination of all these result in my inner learning, self-knowledge, and most importantly, helped me realize my relationship with dance; body, mind, spirit, intellect and life.

Looking back I see that this Senior Thesis project is not simply a text, or a dance. **A Night in Brazil** is a culmination of all the elements of an entertaining production with educational means. Since the first day I started brainstorming for ideas and concepts I knew that this project had potential to be much more. Me and my extravagant ideas... it was my ambition and determination that led me to conceive the most important work I've done yet.

Welcome to **A Night in Brazil**.



# Acknowledgements

I've come a long way from Brazil to Loyola, but this realization in form of book would not have happened without the help of some: My loyal friends who always understood my complex thoughts and were by me, storm or sunshine; Nannette Brodie my Golden West College teacher who gave me the freedom to learn how to express myself thru dance; my teachers from Loyola Marymount University who wisely guided me thru the path of acceptance and patience; my mother, who's support and constant dedication made college in America a reality. She not only made me into what I am, but also taught me how to be determined and strong. Teresa Heiland, I don't have enough words to thank you. Thank you for constantly being dedicated to my work and always available to help and talk not only about academics. Thank you Judith Scalini for making me feel welcome and safe, guiding me thru painful moments and enlightening me in times of darkness.

*To my grandmother Carmen Gimenez Ramos,  
You will forever be in my dreams.*

Part I

A Night in Brazil

Senior Thesis



A Night in Brazil

Senior Thesis

Viviane Rojas

# Introduction

In these four years living in America, a question keeps being asked to me: “Do you have cell phones, cars, or televisions in Brazil?” As I laugh in the inside I notice that the person asking me this question doesn’t have a smile on his face, he is serious. The lack of Brazilian knowledge is not grounds for ignorance, rather fear. I believe that curiosity about Brazilian culture is many times shattered by the fear of constant violence and crime described on TV. As a Brazilian woman, I have found I have the urge to enlighten people of the wonders that my country has. Crime and violence are everywhere, however, by being a third world country (I’m really not fond of this term), the poor people in Brazil use crime as a resource to survive. Being a Brazilian graduating from Loyola, I feel that is almost my duty to inform people of the Brazil that I know. While thinking and researching a topic for my thesis, I’ve realized that is exactly what I should talk about: Brazil! And what better way to describe Brazil’s true colors than by unfolding dances and musical styles?!

On November 10<sup>th</sup>, 2006 at 8:00 pm I organized a production performance to illustrate my dissertation. On that night, as you will further read in this book, I, Brazilian dancers and musicians demonstrated what a Brazilian party would be like. There was live music, dance, refreshments and

an informal lecture describing and demonstrating nine of the most famous Brazilian musical and dance styles. Surrounded by candles and torches, I presented to my friends, colleagues and professors what I have learned in my research of Brazilian Culture. The night was truly magic.

### **Theme and Execution**

Brazilian styles of music and dance represented thru performance-presentation of each in a party context. The production part consists of an evening performance at an open air patio with refreshments, live music, Brazilian dancers, and an oral presentation and demonstration. The written part consists of the program for the evening, a journal, required essays and research materials for the production.

# The Production Process

## The meetings with Teresa

Teresa and I met once a week for 10 weeks at “convo” hour. Our meetings lasted around one hour and we discussed different topics of my senior thesis project. We started by discussing and clarifying what my idea was and how it was going to be executed. Then, we started talking about the practical things, such as location, refreshments, invitations, lighting, guests, dancers, music, decoration, program, tables and so forth. In the week of October 16<sup>th</sup> she gave me something that she had researched online for “how to plan a party.” With this, I was able to divide my time and decide my priorities better. It was a great way to keep a check list of all I had to do. (See attached). With Teresa, I also discussed the written parts of the performance, like the program, posters, and papers. I had a great time with her, she gave many excellent opinions and suggestions that made my production become more professional.

## E-mails

These e-mails are a record of the journey of the creative production for “A Night in Brazil”.

9/20/06

Hi Teresa,

OK, so I thought about it... and I think....

WE SHOULD DO IT!

It'll be fun! So; here is my idea. (Out with the old, in with the new!!)

How about we call it: *A night in Brazil*, or something like that...

**DATE:** around November 10<sup>th</sup>; a Friday (what do you think?) I thought that because I'm thinking in doing more like a party then a performance, we don't need too much time. Plus, I'm going to see all these Brazilian people on Halloween, so I can pump them up for the party, schedule to meet the weekend after and the party the weekend after that. Do you think is gonna be too cold? What if it rains? Well, maybe I should have something to cover the patio in case is too cold, or raining.

**LOCATION:** what convinced me was the patio on the roof of the theatre. Let's see who we have to talk to, to have it!

**INVITATIONS:** we can have, like you said, individual invitations mailed. We'll think of what it has to say later, but the cover can be those pictures I had shown you in the beginning of the semester.

**DECOR:** how about candles and Christmas lights? We can clean up the chairs and tables a bit... and have food and drinks in one of those long classroom's tables on a corner with Brazilian appetizers and drinks. I don't think we need to have space for everyone to seat. I'm really imagining a party with only Brazilian live music, Brazilian dancers and singers! All the Brazilians could be dressed in white. I'll call about 20 Brazilians to be there. They will act and interact with the invitees as if they were in Brazil! The band could be in the corner.

**FOOD/DRINKS:** I think that we probably can't serve alcohol, right? So, I was thinking about having fruit juices, guarana (a Brazilian soda) and maybe characteristic drinks without the alcohol. For food, there is a Brazilian Market in

Venice with snacks and stuff. We can have little party plates with the Brazilian flag or something! Ha-ha. Cups and napkins with Brazilian themes as well...

So, I'll get some Brazilian friends to play the guitar, percussion and sing (I know a Brazilian band that lives here). As people arrive, they are served drinks with umbrellas and there is recorded instrumental music playing. When there are a significant number of audience members, the band starts playing, people dancing and so forth. I think that for the most part, everybody is behaving like in a party, but in some songs, Brazilian couples can come out and dance characteristically like they do there. I'm thinking about having a big range of music styles. So people really get a taste of the spectrums of Brazil.

I think my friends are gonna be super happy to be there, 'cause there is nothing these people like more than music, dancing and free food! Haha

#### **Music styles:**

1. **Samba**- Samba is one of the most popular forms of music in Brazil. It is widely viewed as Brazil's national musical style. The name samba most probably comes from the Angolan semba (mesemba), a type of ritual music.
2. **Forró**- Forró is a type of dance popular in Northeastern Brazil, as well as a type of music which accompanies the dance. Both are much in evidence during the annual Festa Junina (June Festival)
3. **Axe music** - is a style of popular music which originated in Salvador, Bahia, Brazil. The word comes from a ritual greeting that means good vibration and is used in the Candomblé and Umbanda religions. The term axé began life as an insult, intended to point out the perceived pretentiousness of the genre. It was applied vaguely, however, and anything recorded in Salvador was nicknamed axé. Starting in about 1992 and peaking in 1998, axé became one of the most popular genres in the Brazilian music scene. The root of axé is in guitarra baiana, a 1950s guitar style that used electric guitars to play the frevo from Pernambuco. This genre was purely instrumental, and remained so

until the 1970s, when Moracs Moreira (of Novos Baianos) began singing. Carnival bands like Filhos de Gandhi, Olodum and Muzenza then fused the electric frevo with maracatu and samba rhythms, African ijexá and Caribbean merengue. Olodum's samba-reggae fusion was a Bahian success in the 1980s, and was followed by deboche (debauchery), an electric frevo/ijexá fusion. In 1992, axé entered the mainstream. Daniela Mercury's *O Canto Da Cidade* set the stage for the explosion of bands like Banda Cheiro de Amor, Banda Eva, Bandamel, Asa de Águia, Babado Novo and Chiclete com Banana. Though axé was popular, it was not without detractors like Dorival Caymmi. 1995 saw the biggest commercial success to come out of Salvador, Gera Samba (later É o Tchan), who pioneered a sexy image and crossover appeal. Currently, the biggest axé music star is Ivete Sangalo.

4. **Pagode** is a Brazilian style of music which originated in the Rio de Janeiro region as a subgenre of Samba. Pagode originally meant a celebration with lots of food, music and dance. In 1978 Beth Carvalho was introduced to this music, liked it and recorded tracks by Zeca Pagodinho and others. Pagode developed in the start of the 1980's, with the advent of Grupo Fundo de Quintal and the introduction of three new instruments in the classical samba formation.
5. **Bossa nova** created by Antonio Carlos Jobim and João Gilberto and first introduced in Brazil by Gilberto's recording of "Chega de Saudade", in 1958, a song written by Antonio Carlos Jobim, first released as a single, and shortly thereafter as the album by Gilberto, bearing the same title as the song (1959). With Antonio Carlos Jobim as "guru", bossa-nova acquired a large following right away, comprising young musicians, as well as fans, mostly young people, often college students. Later on, people of all ages and of all walks of life have also become admirers of the style.
6. **Baiao** is a Northeast Brazilian rhythmic formula that became the basis of a wide range of music. Forró, côco, and embolada are clear examples. The



main baião instrument is the zabumba, a flat, double-headed bass drum played with a mallet in one hand and stick in the other, each striking the opposite head of the drum.

7. Brazilian popular music designating a trend in post-Bossa Nova urban popular music. It is not a discrete genre but rather a constellation that combines original songwriting and updated versions of traditional Brazilian urban music styles like samba and samba-canção with contemporary influences, from folk to rock and pop. Signifying much more than the sum of the three words would indicate, "MPB" is a contemporary trend that has brought the world many renowned Brazilian artists.
8. Funk Carioca is the new sound of Brazil's shantytowns. It features old-school hip-hop beats and rapping in Portuguese.
9. Samba rock entered the Brazilian scene in 1956, with the release of a Portuguese version of Bill Haley's "Rock Around the Clock" Rock (earlier called rock and roll--also spelled rock 'n' roll) is a form of popular music, featuring vocals (often with harmony), electric guitars, and a strong back beat; other instruments, such as the saxophone, are common in some styles. Rock, born in the United States, has become popular across the globe, and has evolved into a multitude of highly-varying styles.

I really think this is a good idea. I'll start talking to some friends, and schedule a time to meet at the location like one week before to explain how things will work out and what they need to do. This way, we only have to organize a party, get the food, drinks, decoration and supplies.

The paper:

Now, besides the thesis on *Brazilian Influence in America*, I'll have to explain how I'm illustrating my paper with the party, songs and styles of dancing, and things like that, right?

I really wanted to thank you for talking me into not giving up on this....

Many thanks, Viviane

9/20/06

Hi Viviane,

I think your ideas sound splendid and I'm so excited too! I really like the whole party idea and it all sounds so great. I have four little thoughts to add for now:

1. Let's find out about reserving that space right away, and also an alternative site (dance studio?) in case it rains.
2. Selfishly, I would love it if you would incorporate some time to teach a few of us non-Brazilians a few dance steps from 2 or 3 of the styles and ask your Brazilian friends to be open to partnering with us less knowledgeable people, so we learn from the whole thing...doesn't have to be huge, but to offer something in the way of sharing and learning.
3. I had an idea yesterday that would give you an opportunity to choreograph a tidbit and not go overboard. If you create one small dance, maybe something that travels around the floor through the party-goers, for a duo that reveals styling and allows people to see some pure line and form choreographed into the style and steps of some of the dance forms from Brazil, this would give you something that could be performed, repeated a couple of times throughout the event and would be showy and stylish in addition to the party. If you show it from different sides, it will always be new to see, even if you saw it more than once. You could create this for one couple (you and someone with you, or two others), or two couples who take turns performing it.
4. How much budget can you set aside for such a project that involves decorations and food? I know that the department has no budget to support any senior thesis work, so you'd have to foot the bill by yourself. How much money do you think you would need to pull this off in the way you picture it? Would you be able to buy the Brazilian snacks, or do you have to make them? Let's talk about all this.

Anyway, I'm so excited for you, and I'm also really excited to have a project in our department that reflects dance in the lives of people—and international peoples. It sounds so wonderful, so on to the planning we go:

1. Let's create a schedule of that evening
2. Let's plan backwards from there.
3. Which songs should your musicians play?
4. Let's definitely create a small pamphlet that explains the stuff you wrote below about the dances. Audience members can take it away with them.

Yippee!

Hugs,

Teresa

---

9/22/06

Hi Teresa, good morning!

1. Yes, it would be very nice to have some choreography incorporated in the dancing. Also, it would be fun if the Brazilian people after demonstrating, would dance with the audience, in couples. I want to see you and Judy dancing with tall, exotic Brazilian men! Ha-ha
  2. Budget wise.... My mom is going to help me pay for it. Don't know how much it would all cost... I'm going to have to do some research, but I don't see it going for more than... \$500? It depends on how many people we are going to aim to be there. We can buy the snacks ready (frozen) and just bake them. I'll keep thinking about everything this weekend, and we'll talk more on Tuesday.
- Love,  
Viviane
-

10/21/06

Hi there,

I was noticing some amazing posters at the conference I went to this week.

I was told that if you make up your document on word or something, that you can take the file to kinkos and they blow it up on to large paper and it looks great. Maybe you can do this for your posters so they look great, unless you've already done enough by hand that it wouldn't make sense to switch gears now.

T

---

10/21/06

Hi Teresa, I'm done with the invitations, so I just wanted your okay to send them to kinkos. I'm not sure about the saying... anyways, I want to have them ready by Tuesday...

your idea for the posters sound good!

love, Viviane

---

10/22/06

Hi Viviane,

Here are my notes after looking at your invitations.

Consider these details:

phone number and/or email for Viviane in case people need to call you. Also, will they need the LMU phone number in case they cannot find LMU drive. You can always put a friend in charge of your phone so you will be free to keep setting up the show that night. Will you ask for an RSVP from people, so we can invite more and more if some of your friends cannot come? The general rule for inviting people is that if you want 25, you should invite 50.

show begins at 7:00 Do you need to designate, "Park in the lot shown on map?"

(Viv, if for some reason that lot is not available, should you put a start on an alternative lot? Have you asked if they can park in Sever Lot?)

I think things look great. I would make "A Night in Brazil" a little bigger I think. Include the day of the week: Friday, November 10th, so people get that solidly in their brains.

Page 3 was blank, so I'm not sure what you had prepared on that horizontal page.

Good job!

T

---

10/22/06

Oh, I forgot to say that I think I'm going to print them on ivory (or something like that) parchment paper, what do u think?

love, viv

---

10/22/06

Sure! Sounds good.

Is that horizontal page something you want to share again? Also, can you make up poster versions that we can put over in Burns, so dancers, non-majors who dance, and our other colleagues will know about it?

Teresa

---

10/23/06

Hi there, we just spoke on the phone.

So, I'm a senior graduating in December from the theatre and dance departments. I'm having a performance on November 10th, Friday, at 7pm. I think the best place to tell my guests to park is at parking lot D. If I can't reserve it just for them, can you tell me if there are usually many cars at that parking lot at that time? do you think

there would be around 40-50 spaces available? I'm sure some will also park at parking lot F by mistake.

thank you

Viviane

---

10/24/06

Ms. Rojas,

The Seaver parking lot gate arms are open at 4:00pm on school days for the night student use. You will need to direct your guest to park at the Hannon parking lot (Lot-A). No parking permits are required of guest that park in this lot. If your guest park at the Seaver lot or in the F-lot they could be cited.

Thanks,

Mr. Joe New

---

10/23/06

So I told him to reconsider since there will be "elderly people and I would prefer that they wouldn't have to walk so far" I told him to contact you....

ai ai... why does it have to be so complicated?....

love,

viv

sorry for sending like 10000 emails....

---

10/24/06

Hi Viviane,

So, for now, prepare two maps. One that has people parking in Hannon (is there really any room in Hannon? Maybe on a Friday there will be.) The other map is

the one you already made that directs people to Seaver. We'll likely have to have people park in Hannon I guess. If you know there are people who shouldn't be walking so far, maybe we can get them a special pass to put in their window...or something. Check on that next. I haven't heard from the public safety people yet. What is their rule for dance concerts? Can you ask Judy about it? We'll have to probably do what the guests for dance concerts have to do.

Teresa

---

10/24/06

Teresa, I just got the cover program to look like Polaroid's, hehe. you see, I much prefer playing with design than actually writing what's inside!! ha-ha

Also, I found a cute stamp to look like a travel stamp, you know? but I can't find a good place to put it! .....MAYBE I should just put it inside, like in each page or something.....

love!!!

Viv

(don't you love fall break!?)

---

10/24/06

Hi Viv,

I do love fall break. I'm sleeping a lot.

I also think your Polaroid's look smashing. I like the stamp a lot. I'm not sure what software you used, but in word there is way you can overlap two pics and make the stamp look like it was stamped over. If you cannot find it, I know my MAC has it.

Also Photoshop will do that somehow too.

Teresa

---



10/24/06

great idea about poster versions for burns!

and here it is....

should I print them bigger than regular paper?

love!

Viv

---

10/24/06

Hi Viv,

Either 8 1/2 x 11" or the next size up would be nice. Don't overspend. I think people notice everything pretty easily in Burns. Show a copy to Judy before you put it up. We want to make sure she approves of them before you spend money printing. You can email it to her if you don't have time to show her first. The one you emailed me got all garbled up and the text was half off the page...

Teresa

---

10/24/06

Hi Teresa. here is the updated version. Page 3... well, I can't erase that page! I don't know why is there...

And yes, I had totally forgotten about the RSPV thing!! and about the parking thing, I just called P. Safety and they want me to send an email to explain everything, but the guy says that on Fridays they open the gate at 4pm for MBA students. I'll forward you whatever he writes back...

love,

Viv

---

10/24/06

Hi Viv,

Looks great. One important thing:

You told people to go north on Lincoln, but really it is SOUTH!!!

So fix that.

Teresa

---

10/25/06

Hi Teresa,

So I called the university's event planning department and they don't have heaters. So, they gave me the number of a place called PARTY CLASSIC RENTALS and they rent a heater for \$95.50. And we would need like 2, right? Hm... too much money to keep people warm, hehe, besides, it hasn't been that cold at night, right?! I fixed the south thing and the stamp on the cover of the programs. I started the inside of the programs yesterday, I'll try finishing all the dances today, but I have a midterm tomorrow. So I might just have to finish it over the weekend, but I'll show you what I have tomorrow.

Love,

Viv

---

10/25/06

Hi,

Looks great.

Let's check the temperatures out there at 8:00 pm and put yourself in the place of someone who is a bit older than you, less fit, and who won't participate much. If we feel chilly, then we can look into heaters.

I am not sure we need them either, but let's research it. We have a

small heater in the wellness lab that we could plug in, but it won't have the power that the big ones do.

Teresa

---

10/25/06

Hi Judy and Teresa, so I remembered from where I got those drawings from, and they are actually commercial ads for VARIG, a plane company in Brazil.

[http://www.art.com/asp/sp-asp/\\_/PD--10016340/SP--A/IGID--1644721/Rio.htm?sOrigCAT&sOrigID=20213&ui=CBB4742170AA4E01AA2D555BC91C24F4#](http://www.art.com/asp/sp-asp/_/PD--10016340/SP--A/IGID--1644721/Rio.htm?sOrigCAT&sOrigID=20213&ui=CBB4742170AA4E01AA2D555BC91C24F4#)

[http://www.art.com/asp/sp-asp/\\_/PD--10039613/SP--A/IGID--675173/Rio\\_de\\_Janiero.htm?sOrig=CAT&sOrigID=20213&ui=CBB4742170AA4E01AA2D555BC91C24F4](http://www.art.com/asp/sp-asp/_/PD--10039613/SP--A/IGID--675173/Rio_de_Janiero.htm?sOrig=CAT&sOrigID=20213&ui=CBB4742170AA4E01AA2D555BC91C24F4)

Love,

Viv

---

10/25/06

Hi Viviane,

...which means they are copyrighted and not available for public use unless you get permission from the copyrighter/creator. I think that is a long long long shot. Plus they would possibly ask you for a long paper work process to use them, and possibly a fee because they own those pics and use them for their own marketing purposes.

Keep me posted as to your thinking...

Teresa

---

10/25/06

Hi V,

I asked Gale, the secretary up here on the rooftop of Foley, about the heaters. She thinks the event would be far nicer if we had them. I realize it is an expense, but she thinks it is too chilly without them on Nov 10th. The evening temperature will be about 52-55 degrees, so that is a bit cold for Angelinos. If we were all dancing and moving a lot, it would be okay, but I think there will be times when we aren't going to be dancing, or we'll be watching and listening.

If it were to rain, you'd have spent the money for nothing. That is the other side of things. It is kind of like preparing a wedding. You spend all the money to have it outside and it might rain, so you prepare for another space too.

T

---

10/25/06

Hi Viviane,

Attached is a file that has a whole bunch of Brazil clips. Even if we're not talking about Mardi Gras, just pick something that is really eye catching and it should be fine. I know you love the pics you found elsewhere, but Judy is right about us being careful not to use copyrighted materials.

This clip art was created for public use, so it is "legal" to "steal."

Teresa

---

10/25/06

Judy, what is the rule for parking during dance concerts? can audience park on the lot next to Foley? I asked P. Safety but they said that the guests have to park all the way over in hannon... thanks

Viviane

---

10/25/06

Hello,

I am the chair of the Dance Program and am inquiring about the Seaver Lot on Friday thru Sunday nights. We will be having a Sr. Thesis concert about which I know you know from the e mails below and then our Department Dance Concert from Dec 4-7, 2006. I need to be sure I understand the school rules. If there is space in the Seaver lot, can the public park there? There are often grandparents who can not walk distance or it may be raining and it seems a shame for them not to be able to park close if the parking arm is up on the lot and it is empty. I know we can not reserve spots. Please advise.

Judy

---

10/26/06

Ms. Rojas,

The Seaver parking lot gate arms are open at 4:00pm on school days for the night student use. Vehicles are parked in this lot on a first come first serve basis, there are also 4 handicap spaces in the Seaver lot as well. Your guests are welcome to park in the Seaver lot, but we can not block-off the lot.

Thanks,

Mr. Joe New

---

10/30/06

Hi Teresa, I'm sending this to print, what do u think?

viv-

---

10/25/06

Hi Viv,

They look wonderful. I'm so excited about your project.

See you soon,

Teresa

---

11/05/06

Hi Viviane,

I just wanted to check in with you, so we can set up some meeting times this week to prep for Friday.

1. Judy says before you spend money on those heaters, you should ask Johnny in the theater dept if the building can support the power needed to heat up those heaters. She is wise. Do they run on electricity or gas? If they are gas, no problem really. If they are run on electricity, we'll need to make sure we have sufficient power in the buildings. If we blow out the fuses or something, we'd have a mess on our hands. So find out how much power they need by asking the renter of the device. Check to see how far we'll have to run cables for those and where we'll plug them in. Ask Johnny if we can actually support those.

2. I know you are busy getting the written portion ready for Friday. This is good. I'll edit it for you as soon as you can get it to me. We still have to make those Laban symbols so you can add those to the posters. We can also hand write them if we don't have time to print them out...but hopefully we'll have time.

3. I need to see the dancing you've prepared. Remember I was suggesting you have a couple dancing a phrase that the audience can observe? And then

various people will be sharing while you teach the different movement styles? I need to see all of that, and we then need to go through the presentation so we can predict, and shape, how long it lasts. How long do you want the presentation and dancing to last? It should feel informative, fun, and also not too drawn out so that it drags. What do you think about the length of time.

4. I think the stuff you teach all of us should be practical, clear, and also challenging for the dance folks who come, but easy enough for beginners to learn. Maybe the ones who really like it can learn the phrase that the performers have been doing. It is an idea. I was thinking that if you create a lovely attractive phrase with all the dance styles in it, you will be able then to break it down while you talk about each style, and then afterwards we can all piece it together and dance that phrase with them. It would be a good historical lesson and also experiential.

5. Choose a date this week so we can practice, run through, you can present it to me and I'll be an audience member. This way we can work out the kinks and make sure it all goes smoothly...and we can add, subtract, and make the dancing really great.

6. What type of shoes are usually worn when you do these Brazilian dances? I am wondering if I should wear flats or something with a heel at all? A skirt or pants?

7. Will the musicians be playing Brazilian music for general party dancing afterwards?

8. How about if you give me a written itinerary of the set up that day, and



for the process of the actual event...so I can be aware of your needs and how I can help you.

9. Do you have any more invitations? I could always give a few more out if you have extras.

10. What day this week can we get together to work on the dances and presentation? Let me know. We only have Mon, Tues, Wed, and Thurs. :)

I look forward to seeing you shine in your spotlight and in your culture. And I can't wait to meet your friends. Are any of your family members able to come?

Teresa

---

11/06/06

Hi Viviane,

Everything sounds great. I got your phone call and will call back. Your plan sounds really fun. Thursday at 4:15 might be okay, but today Jan Dunn just scheduled a meeting with me, her, and Eric Franklin who is flying in to work with us. That meeting is either going to be Thursday from 4:30-6:30ish or Friday morning 9:30-12:00. So I cannot answer definitively about Thursday until I hear back from Jan, who is waiting to hear back from Eric.

Make a list of the people who you think are coming so we can estimate that.

I'll call you soon.

Teresa

---

11/5/06

Hi Teresa don't worry, everything is under control.... Brazil is lay back... easy going...calm...

1. about the heaters, they are used with propane not electricity.
2. I'm almost done with the written part, so I'll email it to you ASAP
3. The presentation I'm estimating talking for around 5 minutes for each style, which adds up to around 45 minutes of talking. Plus 5 minutes of dancing for each. So 1 hour and a half total. I haven't prepared a dance for each style, rather a bog combo in the beginning. So, when is 7 pm, I introduce myself etc and the band plays all 9 styles in a combo song around 5 minutes. Here, all the dancers will participate. Then, I'll start talking about each style. I'm thinking that after I explain - adding to the things that will be in the programs - (for instance) Bossa Nova, the band will start to play and the dancers will start to dance. After all the 9 styles have been explained and performed, we now call the audience to participate from what they've seen. and the band plays for another half hour while the people dance and eat. I think that explaining each, dancing, then teaching will take too much time and might get boring for some people that don't want to move. don't you think? So I figure that the audience can mingle in the end when all the formal stuff is done. Depending on the style, the dancers will dance in pairs or alone. Brazilian dance is not choreographed. I realized that today at rehearsal with the group. it has to be more of an improvisational experience, but then the basic steps we can teach the audience after the presentation and performance of each. So, I'm imagining that after we are finished with the last style, Brazilians will individually dance with Americans teaching them.

4. if you really really really think/wants me to teach a phrase of the dance after explaining is fine too, I'm just imagining that it might get boring, you know?
5. the best day to go over the show would be Thursday afternoon, after 4:15pm... let me know if that works for you...
6. shoes don't matter... at the beach people dance barefoot. here most of the dancers probably will be wearing heels (cause its cute) hehe, skirts or pants don't make a difference either. I'm asking all the Brazilians to dress all in white.
7. yes, Brazilian party music all the way.
8. I'll write a to do list for Friday and email it to you
9. I do have more invitations, I'll stop by your office tomorrow

No family is coming... just friends and coworkers...

love,

Viv

---

11/06/06

Hi viv, I looked quickly at the program, as I'm swamped here. I think you're doing so great. I'm a tad alerted to the fact that the text comes so close to the edges, especially the middle edges. Also, sometimes the boxes overlap so that you cannot read the text that's underneath. Take a look at those for now. I'll read it later.

Hey, to save money photocopying, we can do it here. We have a device that is wide enough to allow you to staple it down the middle. So keep that in mind if you wish to take advantage of that.

T

---

11/08/06

Hi Viviane,

I read your document, and while there is a ton of editing for you to do, the writing is really nice and I enjoyed it so much. I wrote in red pen on the paper, so you'll have to pick it up. I left it outside my door. If you can edit during the day, I'd like to read it one more time. I can help you photo copy it on Friday because it is a really light day for me. So don't worry about that part. I'll help you.

Now we have to make sure you have an audience, and when we practice during convo, let's make sure it isn't too long. I have ideas for shaping it if we need to.

See you soon.

Hugs,

Teresa

---

11/08/06

Hi Viviane,

I'm at home finally and remembered something I was going to tell you, but forgot. In your lovely document you created, you need to cite your sources. I think the way to make it look best is to put these sources at the end, or you could put them on each page in a similar manner, by putting little numbers each time you use information you gathered from books and the web. So after a bit of information, put a number that is raised up (superscript it's called) and then put a list at the end of everything, or you could cite page by page. Page by page would be a lot easier, but then you have to fit that info on those pages...which might be a pain in the butt. Gustavo is coming to your show, and maybe his friend from Argentina. I'll let you know.

I invited my roommate, our neighbor Joanne, my colleague Darrin Murray from

Comm. Studies, Jan and Mavis, and I'll continue to invite more if you'd like me to. Should we invite any theater faculty or music faculty that likes world music? I'm just thinking...

Okay, off to bed now.

Teresa

---

11/09/06

Hi Viviane,

I read over your paper and made only a few changes. I tried to put the changes in red, so you can see them...but I know I made some changes in black by accident. The format moved around again, so I couldn't see every last thing and I also don't know what sort of formatting you are going to get back from me. I hope it is still okay and that you can fix it and still work with it. I wasn't sure why some things were all befuddled. So I apologize for that and hope it won't be too much of a pain in the neck--or too time consuming.

One thing you'll have to do is to fix the citations. The one said, "New York: Times" I'm not really sure what the publisher should be because I don't think there is a publisher called Times.

I have a meeting tomorrow morning over in U-Hall from 9-10 or so. After that I'll be over around Foley most of the day.

I hope this editing helped more than it hurt.

Teresa

---

## The invitations and posters

In the end of September I found two beautiful images, one to be the cover of the program, and the other to be the cover of the invitation. After a meeting with Judy, I found out that I had to have the rights in order to use them. So, my mother was so kind to ask a photographer friend of hers, to send me some images that represented Brazil. I got 30 color program covers, 55 color invitations, 55 envelopes, 10 color flyers done at Kinko's for \$150.00 dollars. I started giving out the invitations on October 30<sup>th</sup> as well as hanging the posters and sending emails.

# *A NIGHT IN BRAZIL*

*A social event with  
historical exploration and  
interactive demonstrations  
of Brazilian dance and  
music featuring live  
entertainment &  
refreshments.*

*Hosted by Viviane Rojas  
and the Dance Program*

*Friday, November 10<sup>th</sup>,  
2006*

*The show begins at 7:00pm*

*At the rooftop of Foley  
building*



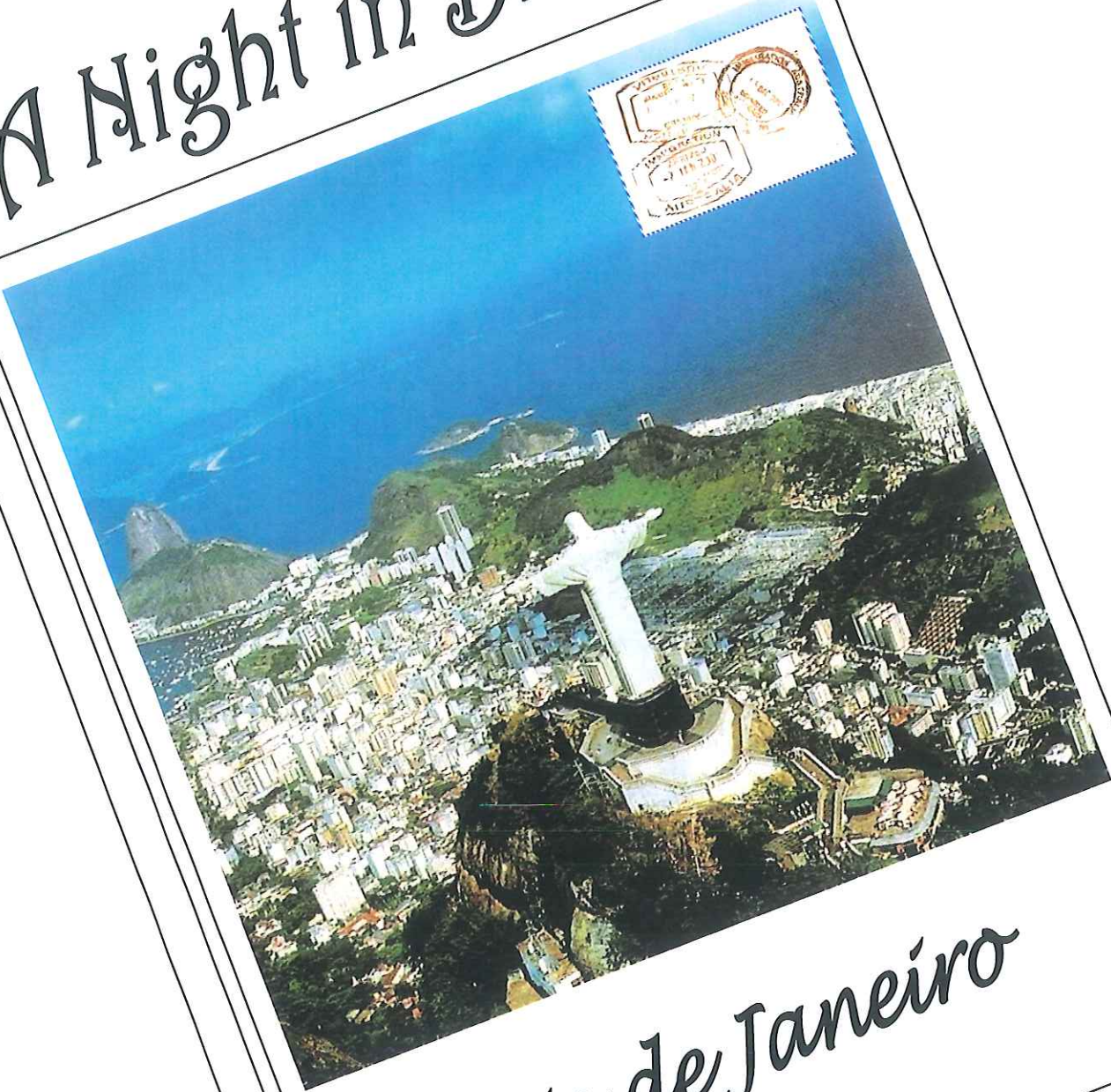
*By Viviane Rojas &  
The Dance Program at  
Loyola Marymount  
University*



## The Program

Teresa had the idea of handing each person a program of the evening's events. Every time I met with Teresa we had new ideas for the program. We decided that it was going to have: a welcome page, thanking people; a 3 page essay as an introduction to the subject discussed in the performance; the itinerary of the night, with the order of musical styles; the musicians' biographies; interesting Brazilian places in Los Angeles; Brazilian instruments; food and drinks served, a page for each musical and dance style presented; and a comparison chart of the styles. The program was a completely separated project from the performance it self. Not only had I to organize a production, but also write 20 pages of Brazilian material! In the day of the performance Teresa helped me photocopy and staple everything.

# A Night in Brazil



Rio de Janeiro

# Welcome!

It's amazing that I have been given the opportunity to do this event tonight. To share my culture with others in this beautiful university is truly a blessing. I'm really excited to be able to show and teach (with the help of my Brazilian friends) many different facets of Brazil.

In the next hour you will enter the world of Brazilian dances. So forget about your problems and come dance, explore and have fun with some real Brazilians! After tonight, you will want to go to next year's carnival, I'm sure!

I would like to say thanks!

None of this would have been made possible without the bright minds of my professors Teresa Heiland and Judy Scalin.

Thanks to Teresa Heiland, my mentor for this project, a person who wonderfully guided me through the painful process of getting ready to say goodbye to my college years and enter the real world. What a fun time we had creating this event! I chose wisely.

Thanks to Judy Scalin. For me and many others whose lives she touches, she has truly changed my life for the better...

Thanks to all my lovely Brazilian friends, such talented musicians and dancers; and thank you to all of you, for having come here tonight and share this experience with me...

show you around Brazil to be sure that you experience the richest and most diverse parts of Brazilian culture. For example, if one doesn't know Los Angeles, he or she might think that downtown at night seems like the best place to be! It takes a long time to know a city and learn which parts are safe and which aren't.)

I recently saw a trailer for a film about tourists in Brazil called "Turistas." It was upsetting because the film tells a story of a group of American teenagers that go to Brazil and have terrible (horrific) things happen to them. While I'm trying to give Brazil a better image, some Hollywood movie maker decides to turn a paradisiacal beach into a slaughter house! Travel to Brazil is becoming safe now, and because I cannot take you to Brazil, this evening I have brought Brazil to you. There are many different musical styles within the Brazilian culture, but this evening I wish to introduce you to a rich and lively part of Brazilian culture of dance and music. I'm only touching on the most prevalent music and dance forms. It is important to keep in mind that there are at least ten more. In America, the most famous Brazilian style is, of course, the Samba. Here, the Samba is performed in ballroom competitions as a ballroom dance, when in reality it is a social dance. In Brazil, one doesn't study Samba, or take classes. Yearly carnival celebrations and general cultural events incorporate Samba and Brazilians from everywhere participate.

The subcategories of Samba are regional reflections of the Samba itself. It is important to say that with the arrival of African slaves in the early 1500's came many traditions, such as Candomble and Umbanda (religions), Samba and Capoeira. Capoeira was originally a fight between two slaves to the sound of a *berimbal* (an instrument made of a long string of steel attached to long wood stick and a round circular wooden bowl). The owners of the slaves (senhores de engenho), however, didn't like to see them fighting so the slaves transformed this fight into a dance. There are a few places in Los Angeles that teach Capoeira and this style of movement is now considered a martial art. Slavery was abolished in 1888 with the *Lei Aurea*. Brazil was the last country in the Western Hemisphere to do so. After the *Lei Aurea*, the influx of African slavery was replaced with immigration from people from Europe, such as Italians, Hispanics, Germans and many others.<sup>1</sup>

---

<sup>1</sup> Barbara Browing. *Samba: Resistance in Motion*. Indianapolis: Indiana University Press, 1995.

## Saudades

Before we begin learning about dances, I want to talk about *SAUDADES*. In English there isn't a word that translates what *saudades* is. *Saudades* is the noun that means missing someone. What do you feel when you are missing someone? *Saudades*! Romantic Brazilian songs are often about *saudades*, so I thought it was important to explain its meaning and importance. Many other Brazilian songs about love are about *Saudades*. This is because many people from the north of Brazil travel to the south in search of a better life. The ones left behind feel *saudades*, so they sing about it in the songs you'll hear tonight.

## Itinerary of Evening's Events

- ❖ Get something to drink and eat
- ❖ Introduction
- ❖ Detailed explanation with demonstration of each music style and its corresponding dance with audience participation invited
- ❖ Join us and party!

### The Dances and Music Styles presented in order:

- ❖ Samba
- ❖ Baião
- ❖ Forró
- ❖ Bossa Nova
- ❖ Samba Rock
- ❖ Axé Music
- ❖ Pagode
- ❖ Popular Brazilian Music
- ❖ Funk Carioca

# Brazil in Los Angeles

Places to eat and dance

- ❖ **Fogo de Chao**  
133 N La Cienega Blvd  
Beverly Hills, CA 90211  
(888) 251-8305
- ❖ **Gauchos Village**  
411 N Brand Blvd,  
Glendale, CA 91203  
818 550-1430
- ❖ **Cafe Brazil**  
10831 Venice Blvd,  
Los Angeles, CA 90034  
310 837-8957
- ❖ **Zabumba Restaurant**  
10717 Venice Blvd,  
Los Angeles, CA 90034  
310 841-6525
- ❖ **Street Sports Brazilian**  
3011 Ocean Park Blvd  
Santa Monica, CA  
310 396-5287
- ❖ **Arthur Murray Dance Studio**  
262 N Beverly Dr.  
Beverly Hills, CA 90210  
310-274-8867
- ❖ **Aquarela Brazilian Dance Ensemble**  
<http://www.aquarela.com>  
510-548-1310
- ❖ **Capoeira Guaianum**  
8182 W Sunset Blvd # 201  
West Hollywood, CA 90046  
(323) 654-8882
- ❖ **Suzy's Bar and Grill**  
1141 Aviation Blvd,  
Hermosa Beach, CA  
(310) 379-0082
- ❖ **Brazzil Magazine**  
[www.brazzil.com](http://www.brazzil.com)

# The Food & Drinks

Please read this in case you are allergic to any of these treats!

Tonight I chose to introduce to you some Brazilian appetizers called *salgadinhos* (little salty things...) and some *docinhos* (little sweet things...). We have croquete, *pao de queijo*, *coxinha*, *bolinha de queijo*, *risole*, *brigadeiro*, and *beijinho de coco*. To drink we have guaraná and fruit juices.

Let me explain each....

- ❖ *Croquete* is made of ground meat, flour, eggs, tomatoes, and onions. They are individually molded and deep fried.
- ❖ *Pao de queijo* (bread of cheese) is made of cheese, butter, starch, and milk. They are molded into little balls and baked.
- ❖ *Coxinha* (little drum stick) is made of cheese, chicken, eggs, and milk. They are molded to look like chicken drumsticks and deep fried.
- ❖ *Bolinha de queijo* (cheese balls) is made of cheese and dough, deep fried!
- ❖ *Risole* is made of cheese, chicken, eggs, milk, and flour, molded into shapes and deep fried or baked.
- ❖ *Brigadeiro* is made of chocolate and condensed milk molded into little balls.
- ❖ *Beijinho de coco* (kiss of coconut) is made of milk, cream of coconut, and condensed milk molded into little balls.
- ❖ Guaraná is a soda made of the fruit guaraná, found in Brazil. This fruit is known for giving energy and the native Brazilians cook many foods with it.

# Baião

1930

A distant cousin of Forró uses the same instruments, but has a different rhythm and melodic structure.

**Luiz Gonzaga** learned from his father how to play the **diatonic eight-bass** instrument when he was only a child. Little did he know that he would develop a new musical style! Celebrations in the month of June were particularly animated in the northeastern interior. Known as *festas juninas*, the celebration revolved around the cycle of Catholic feast days. After the religious ceremonies, the band played until early morning. When he was older he went to Rio de Janeiro where he recorded a tape that quickly spread all over Brazil, turning him into the founder of Baião. Following Luiz Gonzaga came Jackson do Pandeiro, who transformed Baião into Forró. It is also danced in **pairs or alone**. This social dance is performed in regional and informal settings by the **northern middle class**.

## Characteristics of the body:

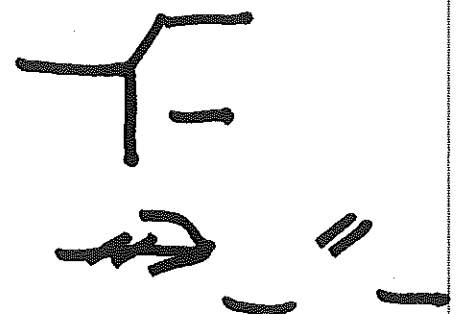
The feet, like in forró, are quick, the pelvises are close together and the legs interlaced. Because it's so **sensual and erotic**, the upper class used to look down upon. Laban: In regards to Effort, Baião uses Direct Space, Strong Weight, Quick Time and Free Flow. The biggest difference between Forró and Baião is the groundness of the drums and melodic structure. Therefore, the dancing only differs in the accent being up and not down like in forró. In regards to Shape, has Directional Flow with Advancing and Retreating.

Recommended CDs for Baião: *Baião* by Luiz Gonzaga e Dominguinhos, and *50 anos de chao* by Luiz Gonzaga

## Characteristics of the music:

The main Baião instrument is the *zabumba*, a flat, double-headed bass drum played with a mallet in one hand and stick in the other, each striking the opposite head of the drum. The Baião is very much a **rural music** and it was for long time was eschewed by the urban upper classes. Baião can be played in 2/4 or 4/4 and the lyrics are usually about the arid ground, the music itself, and love.

## Laban Movement Analysis motif:





# Bossa Nova

1950

An educated audience was looking for a style to call their own... slow, calm, and elegant.

From the intellect of song writers **Antonio Carlos Jobim** and **Joao Gilberto**, Bossa Nova was developed in 1958 in Rio de Janeiro and introduced to world with the song "**Chega de Saudades**" (no more missing you). With Antonio Carlos Jobim as "guru," Bossa Nova acquired a large following immediately, comprising young musicians, as well as fans. In 1980 Antonio Carlos Jobim released a CD called "**Terra Brasilis**" in the United States with songs in English. Nowadays, **Bebel Gilberto** is one of the many Brazilian singers who have offered CDs in English for the American audience. In Brazil, although Bossa Nova is a social dance is not formally performed as a ballroom dance like in America.

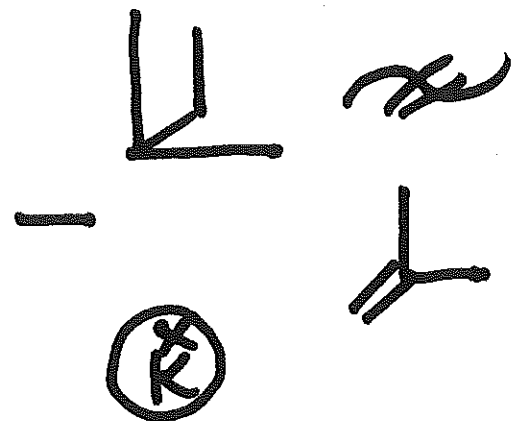
## Characteristics of the music:

This **very romantic** style of music usually has 4/4 as its time signature and the instruments used are acoustic guitar, piano, voice, and various Brazilians instruments. One can dance alone or with a partner, for the lyrics are always about love... Some other important composers of Bossa Nova are **Dalva Olivera, Vinicius de Moraes, Candinho, Carlos Lyra, Roberto Menescal, Nara Leão, Ronaldo Bôscoli, Baden Powell and Luizinho Eça.**

## Characteristics of the body:

**The torso is loose and the arms are close to the body** (Free Flow). The body shifts laterally from side to side while the feet have the same pattern as in the Samba, only much slower. Laban: In regards to Effort Bossa Nova uses Indirect Space, Light Weight, Sustained Time and Bound Flow. In regards to Shape, Bossa Nova uses Carving, Spreading, and Enclosing. Bossa Nova uses Near Kinesphere.

## Laban Movement Analysis motif:



Recommended CDs for Bossa Nova: *Terra Brasilis* by Antonio Carlos Jobim, and *Elis* by Elis Regina.

# Axé Music

1950

From Bahia to Sao Paulo everyone must learn the fast choreographies and song lyrics... because if you don't, then people will say that you are not a true Brazilian!

**Axé** is a commercial term for Afro-Bahian pop music from Salvador, **Bahia** popularized in the 1990's. The word Axé comes from a ritual greeting that **means good vibration** and is used in Candomble and Umbanda religions. Starting in about 1992, and peaking in 1998, Axé became one of the most popular genres in the Brazilian music scene, especially during the **months of summer**. In 1992 Axé entered the mainstream radios and singers like Daniela Mercury, Banda Cheiro de Amor and Banda Eva. The choreographed dances originated from Gera Samba with two women and a man dancing together in a trio. The choreography is very erotic as the lyrics have many sexual innuendos and double meaning.

## Characteristics of the body:

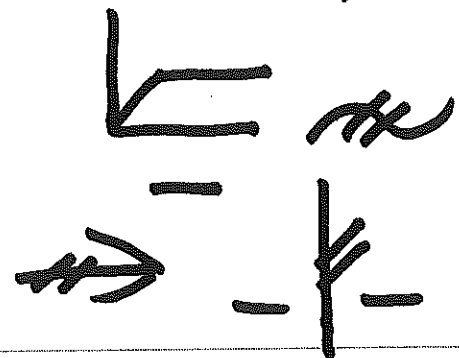
Axé is danced with **high energy** with a lot of jumping and head movements (a popular head movement is throwing the hair forward and back). Laban: In regards to Effort, Axé uses Direct Space, Light Weight, Quick Time and Bound Flow. In regards to Shape, dependent on a large degree on styling, but usually Axé uses Carving and Directional Shape Change, and Rising and Sinking, Advancing and Retreating.

Recommended CDs for Axé Music: *Axé Bahia* by Banda Eva, and *Dance Fever* by E o Tchan!

## Characteristics of the music:

Axé, musically, is a **mixture of Frevo and Samba**. This high energy style is always fast and happy with catchy and easy to memorize lyrics. Usually, the songs consist of short paragraphs that repeat throughout. The time signature is 2/4 syncopated. Frevo originated in Recife, Pernambuco and is danced with little colorful umbrellas that are moved up and down from side to side. Axé has the same rhythm but is played with different instruments, like electric guitars and drums.

## Laban Movement Analysis motif:



# Popular Brazilian Music 1970

From the USA to Brazil... Pop music with a twist! Brazilian instruments and a touch of Bossa Nova!

By the 1970's the term **MPB** (music-popular-Brazil) had come into use to refer to the **mainstream popular music** that was deemed both national in scope and inherently Brazilian. MPB was distinguished from regionalist sounds of the northeast and Samba Rock. A particularly important factor in this development was the *Tropicalia* movement led by **Caetano Veloso and Gilberto Gil** in the late 60's.

**Tropicalia** was the movement created to criticize the military dictatorship that ran Brazil from 1964 to 1985. Artists were urging for a new sound. Many got exiled to Portugal and Spain because were saying too much! MPB is the development of *tropicalia*, without the fear of oppression, and political topics. Nowadays everything that is pop music is MPB.

## Characteristics of the body:

MPB is freestyle! Guidelines are: being free and having fun! One dances usually alone, but romantic songs can be danced in pairs. Laban: In regards to Effort MPB uses Indirect Space, Light Weight, Sustained Time, and Free Flow. In regards to shape MPB uses Carving and Advancing and Retreating.

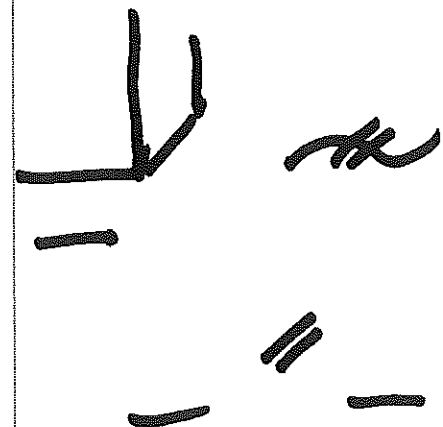
## Recommended CDs for Popular Brazilian Music:

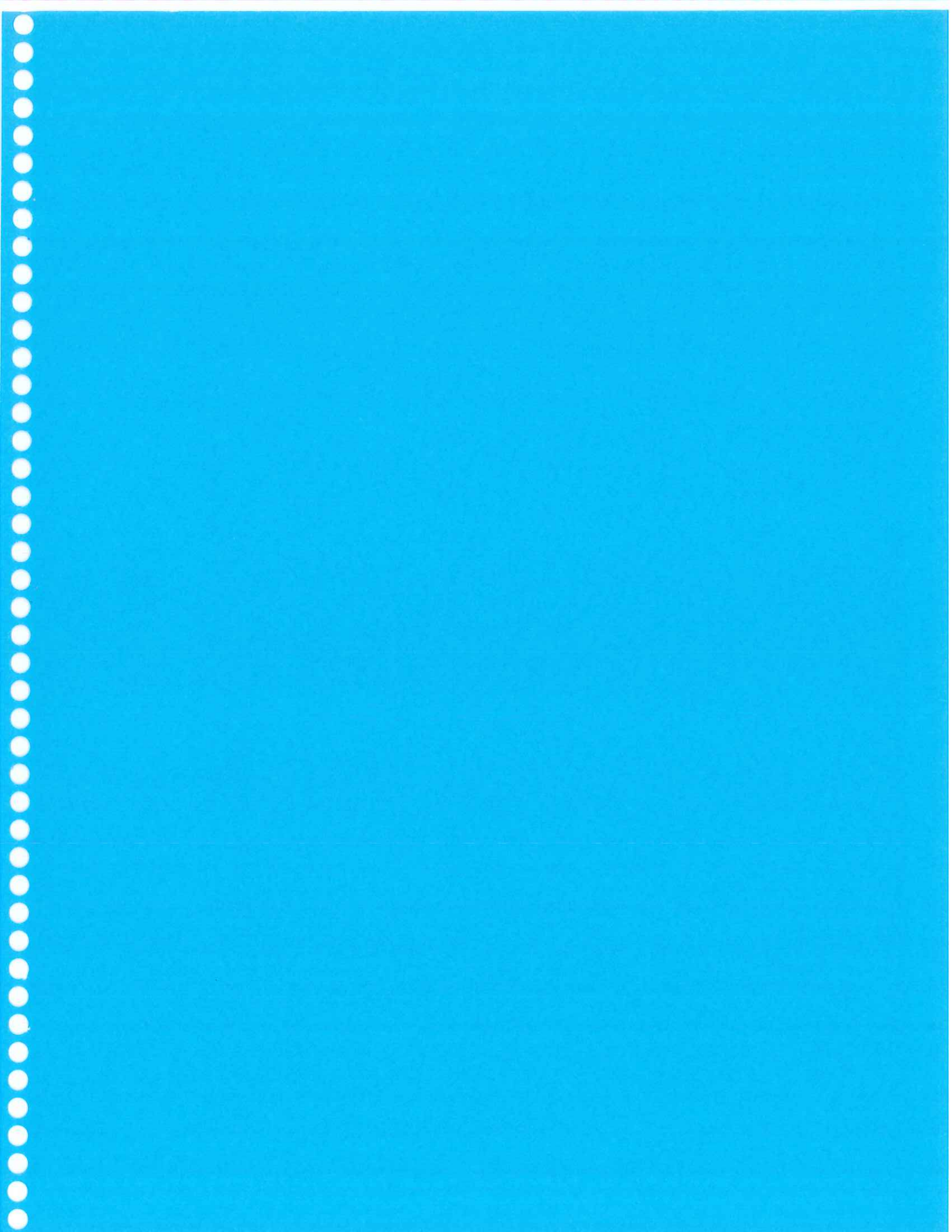
*Nascimento* by Milton Nascimento, and *Barulhinho Bom* by Marisa Monte.

## Characteristics of the music:

This can be played in any tempo or rhythm, like pop music, which follows a basic melodic and harmonic structure. The instruments are: drums, bass, guitar, and sometimes orchestra is added to give a "grandioso" vibe. Important singers and composers are: **Marisa Monte, Caetano Veloso, and Gilberto Gil**, to name a few. This style being the most listen to in Brazil and has many different facets. Everything pop and in Portuguese is MPB!

## Laban Movement Analysis motif:





## **Dancers and Band**

After I decided what I wanted to do and developed the itinerary for the performance, I started to think of what kind of dancers would best fit in my production. I first looked inside my own dance department at LMU, but after a few days, found that the best idea would be to have actual Brazilians dancing Brazilian music. I proceeded to call 15 of my friends that I thought would like to participate. The dancers who participated were: Bianca, Manoela, Rachel, Dennis and Eduardo. The band I knew from a few years ago. The lead singer (Daniel) is Brazilian and the two others, Americans. They are called New Cycle. But for the performance, Daniel and Will (from new cycle), Gus, and Walter played. Gus is my boyfriend and Walter one of his friends. They had three rehearsals previous to the performance, in which I was present.

## **The Guests**

First, I thought of inviting only close friends and family, but then I remembered that I have no family here! I had made 55 invitations. I gave approximately 10 to Teresa to give to whom she saw fit. I invited 15 colleagues for work and 30 friends from outside school. I photocopied the poster style invitation and put it in each dance student box a week before the event (only two seniors went.) I also invited all my current professors, and the

most important ones from past semesters. I was upset that teachers like Tekla, Scott and Holly didn't go and didn't talk to me about the fact whatsoever. At the night's event approximately 40 guests were present, which was a good number.

### **The Refreshments**

To be fit the Brazilian mood, I got 250 Brazilian appetizers and 15 bottled drinks. However, I noticed that more Brazilian people ate them than Americans! I bought the drinks (guarana and fruit juices) before going to the performance's location on the 10<sup>th</sup>.

### **The Setting Up**

I got to the patio in the morning of the performance at 10 am and started moving the furniture around to see if I could reproduce what I was seeing in my mind's eye. Gus, my boyfriend, helped me to unload the car and move heavy things around. His sister went to get the food at the caterer's house for me while I got ready.

## **The Decoration**

I decided the decoration a month before. I bought everything mostly at Michael's and Party City. I bought: ribbons, Christmas lights, table cloths, napkins, cups, candles and extensions cords.

## **The Lighting**

During the day I called operations management and asked them to turn on the over lights. Even still, half an hour before the time of the performance, Teresa and I realized the patio was still too dark. So Teresa and I ran to the theatre's backstage and borrowed some lights that we spread around the patio. The wind insisted on turning off the candles, but Rachel and Bruna (two Brazilian friends) kept on lighting them back on!

## **The Event**

People started to arrive at 7. I'm glad I told the dancers to be there at 6, because they arrived an hour late! With the help of some Brazilian friends, I welcomed the guests and gave them programs. We started at 7:30 pm. I got nervous when I walked to the front and saw around 40 people looking at me in silence; expecting something from me.... I started by thanking all the ones present, and all the help that I have gotten that night, introducing the band

and the dancers. I went on to talk about the program and how it came to be. As I talked about each dance's background, the band started to play and the dancers and I to demonstrate the dances. I was done presenting around 8 o'clock. I proceeded to greet people and socialize. The band continued to play until 9 o'clock. Around that time, guests started to leave and me and my friends started to clean up. I was glad that people seemed to enjoy the food and beverages. I also enjoyed that the environment seemed laidback and informal, but the decorations and lighting gave a sophisticated look to the place.



# Journal of Production

## Calendar

This journal was written day by day as the events took place. The entries illustrate my journey since the beginning of the semester to the day of the performance.

## Getting Started

**August 28<sup>th</sup>**

We had our first meeting with Judy as a class. I briefly explain my plans for the show that I've been thinking of since beginning of summer. I gave Judy a sheet explaining what I want to do and etc. I need to schedule time with Teresa, who I want to be my mentor.

**September 6<sup>th</sup>**

I met with Teresa for the first time. I really think I made the right choice. I showed her the "script" that I made of the show and we started thinking of who would be interested in being a part of this.

**September 12<sup>th</sup>**

Today with Teresa we went over due dates for papers and what needs to be done for the show. I got five books from the library about samba and Brazilian culture.

**September 19<sup>th</sup>**

Auditions for the faculty concert are going on and I'm apprehensive. I've never been on a show here, and it would be cool to be in it at my last semester. I got called

back for Chad's. Scott's audition is going to be on Wednesday. Teresa couldn't meet me at Convo hour, so we are meeting on Thursday instead. I'm talking to people about my show, but nobody seems very interested in Brazilian social dance!

## Getting Frustrated

September 21<sup>st</sup>

So, I didn't get in anything and that made me really upset. Here I was thinking that finally I was going to DANCE at LMU. I really think that being a transfer student made things much harder for me. Not only I didn't "grow up" with these people since freshman year, but I have nothing in common with them. At Golden West, people were at least intimidated by me because I'm a bossy choreographer and good dancer. Here people don't even know I exist! I've learn not to care, but I miss being someone. With Teresa, I talked about all this and thought about perhaps not doing a show...

September 24<sup>th</sup>

Teresa and I talked some more, and perhaps I don't have to do such a big thing in the studio, like we had planned. She suggested the patio on the 3<sup>rd</sup> floor of Foley Building. I said I was going to think about it.

September 26<sup>th</sup>

I had the weekend to think, and I can let a simple rejection bring me down. Maybe this is my chance to say my sweet goodbye. And they can say: what, she dances?

## Making Decisions

October 2<sup>nd</sup>

We have it all written down. The new show is going to be an informal/education/social gathering of Brazilians and Americans meeting, eating and dancing to the sounds of Brazilian music. I decided to do it on November 10<sup>th</sup> at 7pm.

October 5<sup>th</sup>

Moving to a city paper is due today. I had some free time so I also did my resume and summary of classes. I started sending Brazilians emails and such to see who wants to be in the show. We started drawing invitations. I estimated a budget for this production of \$500. This includes: decoration, food, Xerox, invitations, programs, beverages and party supplies.

October 10<sup>th</sup>

Summary of dance classes is due for Judy today. I can't decide on what food to serve and how to decorate! People have confirmed presence (dancers). I found some really cool images for the invitations and the programs. Teresa told me what I should have in the programs. Seems like a lot of work. I should start the writing part this week. I need maps for campus.

## Production Process Gears Up

October 12<sup>th</sup>

I'm going to have Christmas lights and candles! Will it be bright enough? I don't know. I need to go there at night and see how bright it is, also to see if it's too cold. I got a Brazilian acoustic band to perform. I need to meet with them! My "what is dance paper" is due with Teresa today. I need to find heaters! Is too cold outside at night!

October 17<sup>th</sup>

The band is set. The decoration is set. The invitations are almost set. The program is not done!! I met with Teresa and we discussed time lines and to do lists. I talked to Judy about letting guests park next to Foley.

October 24<sup>th</sup>

This break is being great! I'm done with the invitations and program covers. I started writing the program. I need to find a caterer and think of what to serve!

## Under Pressure

October 26<sup>th</sup>

My aesthetics paper was due today with Teresa, but I didn't have time to do it. We decided to focus on the event and do this written stuff afterwards. Judy told me that I cannot have the images I chose because of copyright issues! Must find new images to put ASAP!! I found heaters for rent for \$75 and some for \$95 dollars.

October 31<sup>st</sup>

I'm starting to get very nervous!!! The program is not ready! The invitations are done and I'm going to start giving them this week. I'm putting flyers on the dancer's mail boxes, hanging flyers around campus and mailing 55 invitations. The Kinko's bill (30 color program covers, 55 color invitations, 55 envelopes, 10 color flyers) was \$150. A friend suggested that I serve Brazilian appetizers. I'm serving pao de queijo, coxinha, risole, brigadeiro, beijinho and croquete. (To drink I'm not sure yet.)

November 2<sup>nd</sup>

I called the caterer and ordered the food. 310 appetizers add up to \$202. I had the idea of instead of heaters, putting torches! Pretty!

November 3<sup>rd</sup>

Can't find torches anywhere! They only sell them during summer!!!! The program is 1/3 ready. And invitations are all handed in.

November 4<sup>th</sup>

My friend Jessica has 5 torches at her house that I can borrow! I need to get bios from the musicians for the program and Teresa gave the idea of writing an intro in the program. I'm also going to add an instruments page....

## Details, Details!

November 5<sup>th</sup>

I still need to finish the gallery posters (decoration). Send Daniel, lead of band, itinerary of show and buy decoration! Program is ready! Now Teresa has to correct it and send it back to me.

November 7<sup>th</sup>

Ok: food is done (I'm getting my boyfriend to go get it Friday at 4pm). Dancers and musicians are confirmed. Decoration is bought (still need cups and table cloth). Need to get the program back from Teresa so I can finish them and do the posters with the information. I'm meeting Teresa on Thursday to go over the show.

November 8<sup>th</sup>

I went to Michaels and bought Christmas lights and green and yellow ribbons. I spent \$30 dollars. I still need to buy: 4 batteries, table cloth, drinks and cups. I got the torches from Jessica's house. I called maintenance office so they can clean the patio.

November 9<sup>th</sup>

I went to the patio and it wasn't as clean as I want it to be. I'm going to have to take matters into my own hands! Teresa gave me the program back with tons of corrections, I have to finish it today and resend it to her. I'm worried that nobody RSVP so I'm calling people.

## **This is it!**

**November 10<sup>th</sup>**

Woke up early, went to the store, and got the drinks. I looked for Christmas lights for the insides of the patio umbrellas, but I couldn't find them anywhere. So we're going to have to do it without them! I arrived at the patio, cleaned the tables, arranged the furniture like I wanted, hanged the ribbons and lights. Had lunch, got the food, arranged the table, got ready, finished the posters, hanged them, finished the programs (with the help of Teresa and 2 friends), and set up the band.

## **Post Performance Analysis**

If I could change something I would have instructed my fellow dancers to not speak on the phone or among themselves while I'm talking, and not to stay shy on the corner while I dance by myself! I thought it was obvious during a performance, but I didn't realize that they are not professional performers; therefore it wasn't necessarily as obvious to them.

### **Preparation of Dancers**

During the performance I felt that the dancers weren't as collaborative as I wish they had been. Unfortunately, I think that they felt as if they were doing me a favor, since they are not inspiring artists. They are simply friends who can dance well. I wish they had participated more and joined me behind at all times. Manoela, Eduardo and Rachel are close friends of mine and they really tried giving their best. I regret

not having giving them more basic stage directions like: don't talk, don't walk around, stand straight and so forth. I was happy to see that some people from the audience got up and danced as I spoke.

### **Costumes**

I asked the dancers to wear all white. When I imagined the performance, I wanted it to be simple yet sophisticated, clean yet decorated and colorful yet elegant. The predominant colors were yellow and green (from the Brazilian flag) so the best color to match the dancers would be white!

### **Music**

For my presentation, I listen to a few Brazilians CDs I have and with the band decided on nine songs they would play. After my presentation I would like that the guests enjoy food and drink to the sound of the band playing. For that, I asked the band to choose ten Brazilian songs that they would like to play.

### **Reflections on Successes and Ideas for Improvement**

Really the few things I thought didn't work as I imagined them were the dancers, and the food. I say food because it was over before the end of the performance, and I know that it was mostly eaten by the Brazilians, not the guests.... I know if there was more, there would still be noting left, and it wasn't a restaurant, it was to have an idea what Brazilian food is like, so it's okay. The dancers, as I said, disappointed me for not behaving like performers, but like shy children standing in the corner....



## Comparison Chart

I designed this chart to better understand the differences between each style of music and dance. The horizontal row on top lists each style of dance and the column on the far left side lists each quality to be described. This chart was useful to me because it helped me to understand the difference between each style and learn what I would have to demonstrate in the performance.

COMPARISON CHART OF BRAZILIAN MUSIC AND DANCE STYLES									
TORSO	SAMBA upright, shoulders	FORRO loose	AXE MUSIC loose/low	PAGODE upright	BOSSA NOVA loose	BAIO loose	MPB loose	FUNK low	SAMBA ROCK loose
LIMBS	arms oposite	with partner	stiff, depending on choreography	bend close to body	arms close to body	open in and out	freestyle	hands on knees or body	freestyle
FOOT PATTENRS	of feet	two and two	two and two, depending on choreography	one and one, square	front and back	quick to the sides	in place	in place	front and back, freestyle
SOLO/GROUP	square, heel and ankle, ball of the foot	quickly	choreography	one, square	front and back	sides	freestyle	freestyle	front and back, freestyle
LEVEL	solo or couple	couple	solo or couple	one, square	arms close to body	open in and out	freestyle	hands on knees or body	freestyle
SHAPE CHANGE	high	medium	medium/low	medium	solo or couple	solo or couple	solo	solo group	solo or couple
TEMPO	directional	directional	directional	carving	carving	directional	directional	flow	carving and flow
ENERGY LEVEL	fast	fast	fast	slow	slow	fast	medium	fast	fast
SHAPE QUALITIES	high	high	high	low	low	high	high	high	high
EYE FOCUS	spreading enclosing	spreading enclosing	rising sinking	advancing retreating	spreading enclosing	spreading enclosing	advancing retreating	risking sinking	spreading enclosing
BACKGROUND/SOCIAL	low for self, high for show	medium	high	low	low	high	medium	low	high
ORIGIN/DEATH	from Bahia, all levels	from Nordest, to low middle class	from Bahia, to middle class	from Sao Paulo, to low middle class	from Rio de Janeiro, upper class	from Nordest, low class	from Rio de Janeiro, to upper class	from Rio de Janeiro, low class	from USA, to upper class
SELF/PARADE	1900-present	1900-present	1950-present	1960-present	1950-present	1930-present	1970-present	1990-present	1950-present
TRADITIONAL/MODERN	both	self	both	self	self	self	self	self	self
	traditional	traditional	modern	modern	traditional	traditional	modern	modern	modern

# Bibliography

All Brazilian Music, accessed on October 29<sup>th</sup>, 2006

<<http://www.allbrazilianmusic.com/en/home/home.asp>>

Brazilian Music, accessed on October 15<sup>th</sup>, 2006

<<http://brazilianmusic.com>>

Browning, Barbara Samba, resistance in motion (Indiana university press: Bloomington and Indianapolis 1995)

Carnaval, accessed on November 3<sup>rd</sup>, 2006

<<http://www.carnaval.com/music/samba.htm>>

Crook, Larry Brazilian music: northeastern traditions and the heartbeat of a modern nation (Santa Barbara, California ABC-CLIO, 2005)

Fitz, Earl E. Brazilian narrative traditions in a comparative context (New York: Modern Language Association of America, 2005)

Veloso, Caetano Tropical truth: a story of music and revolution in Brazil; translated by Isabel de Sena ; edited by Barbara Einzig (New York: A.A. Knopf: Distributed by Random House, 2002)

Winkipedia, the free encyclopedia, accessed on November 4<sup>th</sup>, 2006

<[http://en.wikipedia.org/wiki/Music\\_of\\_Brazil](http://en.wikipedia.org/wiki/Music_of_Brazil)>

# Conclusion

What I've learned through creating and organizing this production cannot be bought or taught. With this experience I learned not only about how to organize and produce a production, but about myself. I learned more than any class could teach me, nonetheless, without certain classes my mind wouldn't have had developed enough in an artistic and creative way in order to create this production. Invitations, programs, flyers, guest lists, decoration, lighting, music, dancers, food, drinks, location, and texts were some of the things I had to think about when putting this show together. The knowledge that this brought me I'll take forever with me and will serve me well when it's time to make my career as an entertainer.

This is the first experience in which I have been completely involved in every aspect of a production, and although it is a very intrinsic and complicated process, because I enjoy doing it so much, it wasn't tedious at all. Although I was stressed and nervous about the outcome, I had a wonderful time, and can't wait to the next big project. This project gave me the confidence in myself to do more public productions and performances.

Long were the days when I sat alone with my thoughts sketching plans to make not only the performance a success, but the texts as well. From the smallest detail to the most important element leading up to that night, everything was carefully thought through and organized. This is why this production will be forever marked in my heart as the production that I successfully turned into a pleasant educational experience.

## Part II

# Supporting Documents

# What is Dance?

## The Development of the Creative Self Through Movement Exploration

*“Creativity is the sudden cessation of stupidity.”- Edwin Land*

Creativity is a mental process involving the generation of new ideas or concepts, or new associations between existing ideas or concepts.<sup>1</sup> To create is to evolve, inspire, expand, and dream, but how does one reach that state of consciousness?

Throughout the centuries many people became artists through the simple act of creation. So how can we define and differentiate art from, for example, a black dot on a white canvas? It must be clarified that it is still consider a black dot on a white canvas art, but not creative and imaginative art. The first time it was done it was innovative, just like tombe, pas de bourre, glissade, grand jete. But after performed so many times, is not considered creative anymore.

In *Creating thru Dance* (1964) Alma M. Hawkins, previous Chairman of the department of dance and professor of dance at the University of California Los Angeles, inspires the readers to develop and form ideas about creativity and imagination. She discusses how imagination and exercises in a positive environment

---

<sup>1</sup> “Wikipedia” October 9<sup>th</sup> 2006 <<http://en.wikipedia.org/wiki/Creativity>>

can inspire the creative process in dance. Using an instructional tone of voice, she explains how to evolve and grow as a dancer by developing a choreographic eye.<sup>2</sup> Alma believes that by giving voice to the inner spirit, we give birth to something transcendent and immortal. For example: a dance has the power to outlive us and continue offering a spirited exchange with each new audience.

“What is art?” sounds like the broadest question anyone can ask, but Alma Hawkins defines it simply: the product of human creativity. Art can be influenced by many factors, such as: culture, society, politics, tradition, environment, personality, trends, desires and many others. In general, dance can be influenced and be developed from any concrete or abstract subject. Art is human’s desire to expose fresh and penetrating views on one’s life experiences and soul, by giving outward movement to inside thoughts <sup>3</sup>. An example to illustrate this: Thru dance one can demonstrate the current life quality of the Iraqi people. This dancer could use movements to demonstrate people’s feelings towards their weapons in times of war. How can we show that thru a movement? Facial and body expressions count a lot too, because creative movement without expression and feeling doesn’t have the same impact on people as one who uses emotion. However, abstract works that dehumanize the dancer, such as Alwin Nicolais’ works, impact the audience in a different way than facial expressions. In higher levels of choreographic skills, one should avoid using literal and concert movements. In this case, to choreograph this

---

<sup>2</sup> Alma M. Hawkins, Creating Thru Dance, ( Princeton: Princeton Book Company 1964) 11-19

<sup>3</sup> Hawkins, 15

situation some choreographers would use and relate Laban vocabulary to form this dances focusing on elements of dance such as: Direct, Sudden, Strong, and Bound. Using intellect after the imagination is easier to compose something that is not just a black dot on a white canvas.

How can one develop and access creativity? Creativity is the cognitive process of bringing something new into being. Creativity requires passion and commitment. It brings to our awareness what was previously hidden and points to new life. The experience is one of heightened consciousness-ecstasy. Creativity is the reaction of turning past and present sensory data into imaginative and innovative movements that will affect something or someone. We all have dreams at night, some more than others, but even still we have been given the possibility to close our eyes and see something<sup>4</sup>. Where exactly we see them, is still a mystery, but how we form these visions is not. The neurobiology of creativity Fred Balzac, a neuropsychiatrist, discusses by, where he says that: creative innovation requires co activation and communication between regions of the brain that ordinarily are not strongly connected. The frontal lobe appears to be the part of the cortex that is most important for creativity.<sup>5</sup> A study by the psychologist J. Philippe Rushton revealed that creativity correlates with intelligence and psychoticism. He believes that

---

<sup>4</sup> Rollo May, The Courage to Create (New York W.W. Norton & Company, 1994) 110-120

<sup>5</sup> Fred Balzac, "Exploring the Brain's Role in Creativity," NeuroPsychiatry Reviews 7



creativity is the outcome of the same cognitive processes as intelligence, and is only judged as creativity in terms of its consequences<sup>6</sup>.

Everyone has the ability to imagine and to create; however, some develop it more than others for many factors. One of them is the person's environment. For instance, if a child is brought up in a open minded home, where he or she is motivated to use imagination along with diversity of cultures and languages, it is probable that this child will develop some kind of creative skill, anything from drawing to singing, depending on what is more encouraged or taught.

Aesthetic sensitivity, cognitive flexibility, creative energy, and imagination are personality traits that support the creative abilities of a person. The society and culture in which we live in also influences our imagination and power to create. Therefore, there are outward and inward conditions that ables one to create.

Graham Wallas, who was an English socialist social psychologist, educationalist, and leader of the Fabian Society died in 1932, created one of the first stage models for creativity in the 1920's with five stages of creation, which are: preparation which is preparatory work on a problem that focuses the individual's mind on the problem and explores the problem's dimensions; incubation where the problem is internalized into the subconscious mind and nothing appears externally to be happening; intimation, where the creative person gets a 'feeling' that a solution is on its way; illumination or insight where the creative idea bursts forth from its subconscious processing into conscious awareness; and verification where the idea is

---

<sup>6</sup> J. Philippe Rushton, Creativity, intelligence, and psychoticism: Personality and Individual Differences (Augusta, GA: Washington Summit Books 2005) 600

consciously verified, elaborated, and then applied. There are many exercises used to help one develop creativity. Among them are: laboratorial sessions with meditation to engage inner self awareness; exploration of body Shapes, Qualities, Space and Effort; following Laban theories; forming movement patterns with determined body part or quality of movement, sensorial perceptions of the outside world; improvisational sessions; and finally situational scenarios, involving symbolisms and life experiences.

Hawkins argues that some scholars discuss that a beginner dance student is not ready to create. However, she believes that that dancer might not be able to create movement as well and precisely as the experienced dancer, but will still explore, experience and create from feeling of ideas just the same. This creative endeavor also depends on the atmosphere of inspiration that is created for this beginner dancer in order to support his/hers imagination. There is the need to be a safe, welcoming, understanding, stimulating, and a welcome space where the person is not being observed or judged with a critic's eyes<sup>7</sup>.

Denise Ramos, a clinical psychologist who focuses on psychosomatics, analyzes the power of the mind in relation to the body and how the active imagination and creativity might be either beneficial or detrimental to the body<sup>8</sup>. Further more, she argues the importance of constantly creating abstract exposures of

---

<sup>7</sup> Hawkins, 28

<sup>8</sup> Denise Ramos, The Psyche of the Body: A Jungian Approach to Psychosomatics ( New York: Brunner – Routledge 2004) 131

our inner self by using the active imagination in a healthy way. By exposing our problems, concerns and even dilemmas, we free ourselves of the burden to carry them inside us, possibly letting it develop into a disease. The creative dance can expel tensions and internal problems of the body, promoting both mental and physical health. Creativity is an unconscious expression of the subconscious and by doing movements never done before the mind is free of fears, anxieties and traumas. Movement therapy arises from this idea.<sup>9</sup>

All in all, what is dance? Dance is different than daily life movements because it has an intention behind it, which might be to entertain, to symbolize, to express, to communicate, to involve, to invoke or to inspire. Dance can be accompanied of music, but doesn't have to, for music is a simple complement of the work, and should blend with the dance and not overlap it, or hind behind the dance. Dance is a series of movements or gestures that uses energy, intention space, leading to abstract or literal understanding. By analyzing the role of dance in different cultures we can see that dance has served as many ways of expression, from rituals, to seductive weapons, dance can be used for both "good" or "bad". By these I mean that one can be humanized by dancing by allowing to release emotions (emotion), better self understanding, helping in mental pr physical disabilities, seducing, falling in love, sharing moments of happiness, or even sadness. In almost every culture, dance has a tradition meaning that relates to ancient rituals and disciplines. From healing to matting, dance has always had a beneficial impact in

---

<sup>9</sup> Ramos, 48

different cultures by the simple release of energy and expression. Dance can also be used for not as positive forms of expression, de-humanizing people, like for instance in a strip club, or in new hip hop videos, where girls use their body and sensuality to arouse men, not expressing emotion or honesty, but rather desire, lust and giving simple movements sexual innuendos inappropriate for common society. But this issue crosses to another level of intention where people have pulled seduction from dance to a manipulation of sex and power.

“Dance is a rhythmic movement of the body” that can be express by time, space, energy and motion. For time rhythm we can include breath and clock time, being these the organization of beats, and pulse, tempo the speed of the movements, and duration as the duration of the movements. Music can not only inspire and create the right atmosphere, but can also create the significance and symbolic inspiration of the piece or movement. Therefore, to dance can also be defined by moving to a created set of rhythmic of movements and tempo.

It is then concluded that dance is creativity thru movement. Therefore movement is a result of human emotion, ideas, culture, personality, and self. A computer, machine, or robot could not create dance. Dance must be created with intention to grow, expose, outreach, and conquer. Dance is the product of human development in the sensibility and imagination, forming organized movement with emotion.

## Bibliography

Balzac, Fred "Exploring the Brain's Role in Creativity," NeuroPsychiatry Reviews 7

Hawkins, Alma M. Creating Thru Dance, (Princeton: Princeton Book Company 1964

May, Rollo The Courage to Create (New York W.W. Norton & Company, 1994

Ramos, Denise The Psyche of the Body: A Jungian Approach to Psychosomatics (New York: Brunner -Routledge 2004

Rushton, J. Philippe, Creativity, intelligence, and psychoticism: Personality and Individual Differences (Augusta, GA: Washington Summit Books 2005)

Wallas, Graham Art of Thought, (England: Harcourt, Brace and Company, 1926

Wikipedia, the free encyclopedia, accessed on October 9<sup>th</sup> 2006

<<http://en.wikipedia.org/wiki/Creativity>>

# Reflection

## Summary of Dance Studies

In this reflection of my studies, I look back to examine what bodies of knowledge and methods of investigation I have learned through my academic and technique dance courses.

### *Laban Movement Analysis*

- Introduction to LMA written symbols and Bartenieff Fundamentals
- Initiation of movement starting from specific body parts
- Connection of different body parts to each other
- Sequencing of movement between parts of the body
- Patterns of body organization and connectivity, called Patterns of Total Body Connectivity, Developmental Movement Patterns, or Neuromuscular Patterns
- Introduction and understanding of Effort, Shape, Space as well as motif notation

### *Dance Styles and Forms*

- Expansion of creative approaches to choreography
- Demonstration thru videos of famous choreographers
- Learning to choreograph as a group
- Development of a personal dance aesthetics
- Experimentation with improvisation

- Learning and experimentation of time in music and in dance
- Management of rehearsal and space times

### *History of Dance Theatre*

- Attendance to performances and critique writing
- Analysis of dance in film
- Visual understanding of influential dance choreographers, their ideas and aesthetics
- Understanding the evolution of dance thru the years and its development

### *To Dance is Human: Dance, Culture and Society*

- Increased understanding of dance in the contexts of body, gender, storytelling, sensuality/sexuality, politics, tradition, culture and power
- Integration and exchange with the group as community
- Learning, understanding and application of dance in culture and society
- Enrichment and understanding society by learning different people's personal life and how that affects society, tradition and culture overall
- Influences of dance and music in society and development of society and culture thru dance
- The different ways of dancing in different parts of the world
- Understanding what is dance and why do people dance

### *Principles of Teaching Dance*

- In-depth studies of teaching techniques

- Different ways of teaching different styles of dance
- Differences between teaching younger and older children
- Teaching practice
- Creative exercises for children
- Differences of teaching in private and public schools
- Construction of lesson plans
- Construction of teaching and personal resume
- Philosophies of teaching

### *Ballet*

- Core and body relationship
- Vocabulary words
- Knowledge on proper execution of movements
- Discipline
- Learning and demonstration of proper alignment
- Increased sense of musicality and timing
- Learning of muscular function
- Fast memorization
- Flexibility and muscle control

### *Point and Variations*

- Strengthening exercises
- Correct position of feet in point shoes



- Learning and memorization of different classical variations

### *Modern*

- Basic fundamentals of different modern techniques
- Application of release and off center positions
- Increase of strength, flexibility and stamina
- Intellectual and physical expansion of approach to movement
- Performance qualities
- Articulation of feet
- Application of basis of support
- Practicing of improvisation and coordination

### *Yoga for Dancers*

- Spiritual connections to body
- Learning of yoga's anatomical, cognitive and spiritual's benefits
- Learning of vocabulary words
- Philosophical principals of yoga
- Variety of positions and its benefits
- Meditation and breathing

### *Pilates*

- Core engagement and its application in dance movements
- Work on reformer and trap table to engage and develop core musculature
- Breath work

- Body alignment and strength
- Learning and application of mat work exercises
- Learning of techniques with thera-band, foam roller and tennis ball

### *Spanish Dance*

- Becoming familiar with historical context of each traditional dance
- Expansion of ballet technique into the use of classical Spanish dance
- Learning of specific traditional dances
- Learning of basic positions of feet and arms
- Basic use of castanets

### *Hawaiian Dance*

- Vocabulary in Hawaiian
- Learning and execution of traditional dances
- Learning of different styles of Hawaiian dances
- Choreograph, develop and perform a Hawaiian dance based on a poem and song
- Position of arms and feet
- Basic Hula steps

### *Kinesiology 1 & 2*

- Postural architecture
- Alignment analysis
- Skeletal landmarks and structures

- Understanding of different types of joints and body's movement capabilities
- Learning of muscles, bones, articulations, joints, bone rhythms, and biomechanics of feet and ankle, knee and legs, hip and pelvis, and spine

### *Shakespeare on Stage and Screen*

- Fundamental knowledge of selected plays
- Historical influences and concepts
- Reading of major dramatic texts
- Understanding of Shakespeare's writing characteristics
- Learning of Shakespeare's life and works

# Dance Aesthetics

As a dancer, choreographer and viewer of dance, I have developed specific aesthetics for my dance that I also like when I see in other people's works. I had a hard time with modern when I first started dancing it. I wasn't used to moving that way; I didn't understand the language and had a hard time memorizing order of steps and so forth. I later found that this was because I didn't understand the aesthetics of this style. So I started researching modern dance choreographers to see if there was one that I could assimilate and get inspired. I watched dance films at the library and came to some conclusions. The first is that I don't like throwing myself on the ground. I just simply don't. So every style of contemporary dance that involves that is harder for me to break the barrier and enjoy the experience. I believe that because I have a strong Ballet background, I tend to enjoy more styles that lean to the more classical aspects of modern, such as Paul Taylor and even Merce Cunningham. In Dance History class I was able to have a better look at each important modern choreographer and broaden even more my likes and dislikes.

In terms of ballet, lately I have seen myself getting tired of the same old and trying to reach out for something new and fresh. Therefore, in my choreography I tend to use ballet as a base, but I try not to follow a

predictable movement development. So it becomes newer and imaginative. With ballet as a base, I tend to keep feet pointed and lines of the body matching. However, I enjoy playing with alignment, and release and contract (Martha Graham). In terms of general concept of a piece, I notice that I usually have a story line or I work off an emotion or feeling. I also tend to lean towards the dramatic and the comedic. I don't particularly enjoy when a piece doesn't go thru any feelings and just movements. I believe that when I demonstrate an emotion, viewers can relate to the piece and to me, making us closer.

When I go see a show and I relate to the choreography in any way, I feel connected to the creator and want to know more about him or her. I'm also mostly inclined, when in a solos, to improvise. In this case, I choose a feeling, or think about something in my life that is in the surface and easy to access. With that, I choose a song that best fits the mood and listen to it repetitively for ideas. I write things down, like the feeling, the progression in the dance, what happens internally and how it ends. As I listen to the music, I visualize what movement style I see myself doing in my mind's eye. I only set a few movements, like how I'm going to start and how it's going to end. I really like improvising because it keeps me awake and aware during the performance, so that I have to be constantly thinking of that feeling. When

improvising, I try not thinking about “what movements am I going to do next?!” but rather “how am I feeling? How do I solve this conflict?”

In terms of music, I mostly enjoy working with instrumental. Only sometimes I see the need of having lyrics.

When I’m not dancing alone, or I’m choreographing in someone else, the challenge is then to perform without an audience, remember what I did and teach it. When choreographing in someone else, I see that I tend to want to follow ballet aesthetics. Sometimes, when only ballet steps come to mind and my creativity is blocked, I first choreograph what I can and then I adapt to the style I want.

# Moving to a City

If I were moving to a new city to dance and be around dance, I would choose New York because it is a great city to dance and be around art! Below I have gathered some of the basic information that would be most helpful in transitioning my dance life and making a move to New York City.

## New York

### Apartment search:

1. [www.easyrent.com](http://www.easyrent.com)
2. [www.rent.com/rentals/new-york](http://www.rent.com/rentals/new-york)
3. [www.rent-direct.com/](http://www.rent-direct.com/)
4. [www.apartments.com/](http://www.apartments.com/)
5. [newyorkcity.sublet.com/](http://newyorkcity.sublet.com/)
6. [www.forrent.com/browse/New-York/70/New-York-Northern-New-Jersey-Long-Island,-NY-NJ-CT/New-York/page1.html](http://www.forrent.com/browse/New-York/70/New-York-Northern-New-Jersey-Long-Island,-NY-NJ-CT/New-York/page1.html)

### Health insurance:

1. [www.ehealthinsurance.com](http://www.ehealthinsurance.com)
2. [www.blueshield.com](http://www.blueshield.com)
3. [www.bluecross.com](http://www.bluecross.com)
4. [www.ins.state.ny.us/healthny.htm](http://www.ins.state.ny.us/healthny.htm)
5. [www.health.state.ny.us/nysdoh/chplus/index.htm](http://www.health.state.ny.us/nysdoh/chplus/index.htm)
6. [www.healthinsuranceinfo.net/](http://www.healthinsuranceinfo.net/)

### Theatre and Dance Studios:

Duke On 42nd Street Theatre  
229 W 42nd St, New York, NY  
(646) 223-3042

Theatre Row Studios  
330 W 42nd St, New York, NY  
(212) 695-4242

City Center Theater: Studio Rentals  
130 W 56th St # 9, New York, NY  
(212) 247-0430

Ailey School  
405 W 55th St, New York, NY  
(212) 405-9000

Sachs Morgan Studio Inc  
224 W 30th St, New York, NY  
(212) 765-4144

Shetler Studios  
939 8th Ave, New York, NY  
(212) 246-6655

Panss Institute  
320 W 37th St, New York, NY  
(212) 244-4264

Dance New Amsterdam  
451 Broadway, New York, NY  
(212) 625-8369

The Field  
161 Avenue of the Americas, New York, NY  
(212) 691-6969

Asian American Arts Centre  
26 Bowery # 3, New York, NY  
(212) 233-2154

Dance Manhattan Ballroom Swing & Latin Studio  
39 W 19th St # 5, New York, NY  
(212) 807-0802

Cunningham Merce: Dance Co  
55 Bethune St # 11, New York, NY  
(212) 255-8240



Steps on Broadway  
2121 Broadway # 3, New York, NY  
(212) 874-2410

Cunningham Merce: Dance Studio  
463 West St, New York, NY  
(212) 691-9751

Ballet Hispanico of New York  
167 W 89th St, New York, NY  
(212) 362-6710

Djoniba Dance & Drum Center  
37 E 18th St, New York, NY  
(212) 477-3464

Capoeira Angola Center of Mestre Joao Grande Inc  
104 W 14th St # 3, New York, NY  
(212) 989-6975

Third St Music School Settlement  
235 E 11th St, New York, NY  
(212) 777-3240

Chinese Folk Dance Co  
390 Broadway # 2, New York, NY  
(212) 334-3764

Trisha Brown Dance Company  
625 W 55th St # 2, New York, NY  
(212) 397-6218

American Dance Guild Inc  
33 W 21st St, New York, NY  
(212) 627-3790

National Dance Inst Inc  
594 Broadway # 805, New York, NY  
(212) 226-0083

Battery Dance Company  
380 Broadway # 5, New York, NY  
(212) 219-3910

Dance Theatre of Harlem Administration & School  
466 W 152ND St, New York, NY  
(212) 690-2800

Sandra Cameron Dance Center  
199 Lafayette St # 2, New York, NY  
(212) 431-1825  
Lotus Fine Arts Multicultural Music & Dance Studios  
109 W 27th St # 8, New York, NY  
(212) 627-1076

Movements Afoot Inc  
151 W 30th St # 201, New York, NY  
(212) 904-1399

Paul Pellicoro's Dancesport Latin & BLIRM Dance STDs  
1845 Broadway # 2, New York, NY  
(212) 307-1111

New York Theatre Ballet  
30 E 31st St, New York, NY  
(212) 679-0401

Flamenco Vivo Carlota Santana  
481 8th Ave # 744, New York, NY  
(212) 736-4499

Isadora Duncan Dance Foundation  
141 W 26th St # 3, New York, NY  
(212) 691-5040

Empire Dance  
127 W 25th St, New York, NY  
(212) 645-2441

Laban Bartenieff Institute  
520 8th Ave, New York, NY  
(212) 643-8888

The Bridge for Dance Inc  
2726 Broadway # 3, New York, NY  
(212) 749-1165

New York Conservatory of Dance  
30 E 31st St # 2, New York, NY  
(212) 725-2855

Joffrey Ballet School  
434 Avenue of the Americas # 3, New York, NY  
(212) 254-8520

# Conclusion

## Looking Back and Looking Ahead

It has been four years, four years, since I arrived in Los Angeles with nothing but a bag full of dreams and a registration to a community college in Huntington Beach. Each year has been extremely different than the other, each year a new house, new friends, new adventures, and new hopes. Each year I have become older, wiser, smarter, quicker, and sharper. But the years went by so fast. They always do. At least that's what I've heard." One day I'll wake up and college will be over," I thought as I arrived. But now that that day has arrived, I find myself already nostalgic. Part of me is happy that college is over, but part of me is very sad and scared. Does that mean I have to be a grown up, now? But I don't want to! I'm not ready to leave this little world that I so carefully molded for myself, and myself only. In these years much has happened, and with that, my dreams have changed. Sometimes I forget to dream. Sometimes I felt like I forgot what these years brought me. I look at pictures and soon remember, but I wonder, did I live a full college experience? Did I live my college years like an American? I know that the answer is no, I didn't. I could never afford to live my life like my American friends, just because I have so much to lose. By "living like my American

friends, I mean be irresponsible, party during the week, live in dorms all four years (I just stayed for two) and all the things that one do when is a teenager! However, I look back and almost regret the times that I didn't live like them. Immediately I ask myself: did they perform a senior thesis like mine? Or one at all? So I remember why I made the choices I made, and why I'm so proud of them.

I was never a easy person to be friends with, I admit. As I carefully chose my friendships, they chose me, and I'm only taking a few phone numbers with me after college. I tried the whole sorority thing, but quickly discovered that it wasn't for me. I must have made some enemies along the way, but it doesn't matter, life goes by too fast to care. However, my *Facebook* will still be full of lions after I leave. Living at the dorms were truly a once in a life time opportunity. Even though I didn't think like that at the time, now I see how much that changed me, for the better. I learned to share and be patient, to name a few.

My teachers at LMU were truly one of a kind. From famous actors to Chinese philosophers, I can say that I was exposed to a broad range of personalities who guided me thru the path of spiritual and artistic knowledge. That is what is so special about Loyola. The campus, the environment, the

people, the teachers, and the Jesuit community embrace you in the spiritual side of learning, enabling true international and intercultural wisdom.

My life now is a question mark. There is so much I want to do and so much time ahead in which to do them. LMU gave me what I needed to make the right choices and embrace my destiny. I had good times and I had bad times; there were days I didn't want to go to class, and there were days that I was the most present soul there. The things that I lived, the way that I lived them, the things I've learned, the things I said, the dances I danced, the songs I sang, and the lines I recited are all engraved in my mind in the artistic container of my body-mind-spirit that makes me into what I am today.

For that, and much more, I thank you teachers, friends, tests, books, the lair, and all things that make Loyola into what it is. It is bittersweet saying goodbye to something I realize I just began to love.